

# A BRILLIANT COMPANY IN A BRILLIANT COMEDY

**"Man and Superman" Acted to  
 Perfection at the Hudson.**

## A REMARKABLE ENSEMBLE

**Robert Loraine, as a Star, Has a Sup-  
 porting Company That Will Make  
 Him Look to His Laurels.**

Roebuck Ramsden.....	Louis Massen
Parlor Meld.....	Pauline Anthony
Octavius Robinson.....	Alfred Hickman
John Tanner.....	Robert Loraine
Miss Ann Whitefield.....	Fay Davis
Mrs. Whitefield.....	Lois Frances Clark
Miss Susan Ramsden.....	Sally Williams
Miss Violet Robinson.....	Clara Bloodgood
Henry Straker.....	Edward Abels
Hector Malone, Jr.....	Richard Bennett
Hector Malone, Sr.....	J. D. Beveridge

Mr. George Bernard Shaw probably realizes as well as any one else the humorous side of seeing himself a successful acted dramatist in a theatre for which he has generally maintained that his was not the right quality nor the right form. Incidentally Mr. Shaw is now in a position to have a laugh at himself when he remembers that the latest of his plays to win the approval of a general audience has done so after being cut and emended by himself to meet the requirements of the theatre.

In this respect, at least, he has had a little the better of Shakespeare, a fact which to him is probably not without its compensation.

If Mr. Shaw were a consistent man we might imagine him in the throes of despair over the prospect that now looms up before him. For what he has done for one of his plays, it will be argued, he should be able to do for others. Before long, then, if all goes well, it is not impossible that he will find himself cozily installed as wielder of blue pencil in extraordinary to his own brilliant self.

Whatever views, however, one may take as to Mr. Shaw's own idea of his present vogue in the theatre it can only be a source of congratulation to us when contemplating such a performance as that of "Man and Superman" at the Hudson last night. We may rail at Mr. Shaw if we like, we may denounce him as the most inconsistent of men, but we must admit that there is a kind of joy in his inconsistency. He may build only to cast down, but we stand back amazed at the process of his building and we share with a childlike sort of pleasure the overturning of the edifice.

Mr. Shaw's views on the subject of actors for his plays are pretty well known, and here again we can see him chuckling on the side. For, though he has often maintained that the methods of the histrions are not such as to give effect to his lines and point to his thought, he must realize by now as well as any of us that the lines and the thoughts may be largely trusted to take care of themselves.

Primarily, of course, the credit of such a performance as that of "Man and Superman" must go to the man who fashioned the play. In this case the man who fashioned it also abridged it, and though we rather think we would like to see as well as read the Wagnerian scene in hell, we can readily understand the difficulties that lie in the way of such a presentation.

But it would be manifestly unjust to omit at the outset a very liberal share of recognition for the brilliant achievements of the actors who were engaged last night in lending form and verisimilitude to the figures which Mr. Shaw has evolved. It is seldom, indeed, that a more admirable ensemble is seen in our theatres—rarely that an author enjoys the advantage of such a cast.

Fitted with a rôle in which a competent actor could hardly fail to shine, surrounded by a remarkable ensemble of artists, and the central figure in one of a brilliant author's most widely discussed works, Robert Loraine's début as a star may be said to have been made under the most favorable auspices.

But the actor more than justified the expectations of those who had chosen him for the responsibility. From the very outset he seemed to have caught the spirit of Bernard Shaw's original—an original generally accepted as that of the author himself, and which is not the least little bit less amusing on that account.

In his speech describing the struggle between the artist-man and the mother-woman Mr. Loraine at once lifted and carried his hearers along, and the fine burst of sarcasm with which he referred to "the poor dear friends of the family in the scene of the first revelation of Violet's supposed misfortune had a genuine ring of magnificent audacity. Indeed, this quality of audacity is splendidly maintained by the actor up to the point where John Tanner sees his own individuality slowly, surely, but inevitably yielding to the life-force against which he has so long struggled in vain.

If one discusses Mr. Loraine's part in the performance first it is not entirely because he is the star. The actor's responsibilities were greatest, for after all the success of this "Man Or Superman" rises or falls largely with him. But at the same time it is possible to recognize the share that each of the finely contrasted characters plays in the final result. Fay Davis's Ann Whitefield is delicious—the melting eye, the dropping lids, the liquid voice, the enmeshing dimple—Tanner's fate was inevitable, that was obvious from the outset.

Clara Bloodgood, too, played with an insistent and an irresistible charm, and the sentimental Kicky-ticky-tavy could hardly have been more sentimentally satisfying than Alfred Hickman made him. J. D. Beveridge as Malone, Sr., and Richard Bennett as Malone, Jr., added a share of interest to this remarkably well-balanced cast.

## CONRIED'S NINE NEW OPERAS.

**He Will Produce Works Never Heard  
 Here—Music in Irving Place, Too.**

Heinrich Conried, manager of the Metropolitan Opera House, returned from Europe on the Kaiser Wilhelm II. yesterday after a journey through England, France, Germany, Italy, Austria, and Hungary in search of talent for the coming season. Mr. Conried said that he would not be able to give out detailed plans for the season at the Metropolitan until to-morrow, as he was waiting for a cable dispatch which would determine the first night's production.

"I want to open with a new production," he said, "and I am waiting to hear if a prominent singer can obtain his release, so as to sing in the opera I have planned. This I shall know in a day or so. I intend to do nine operas that have never been done before in this country. The season will open on Nov. 20, as has been announced."

In speaking of his plans for the Irving Place Theatre, Mr. Conried said that the opening had been placed for Oct. 1, and that the first production will be Strauss's "Frühlingsluft," an opera comique, in which Lina Abarbanell from Berlin will sing the leading part. This is a new policy for the house, and the comic opera season will last until Jan. 1. Millöcker's "Jung Heidelberg" will also be produced. The dramatic season will begin when plays of Fulda, Hauptmann, Sudermann, Krattz, and Blumenthal will be brought out. In addition to this, Mr. Conried will give a new production of Schiller's "Jungfrau of Orleans."

Among the new players engaged for the Irving Place Theatre are Marie Relsenhofer, who will play heavy rôles; Lina Abarbanell, who is to sing soubrette parts at the Metropolitan, as well as in "Haensel and Gretel"; Sophie Arnold, Herman Rudolph, and a number of other European favorites.

The particularly interesting event of the season at the Irving Place will be the first visit to this country of Dr. Ludwig Fulda, author of "Lost Paradise." He will attend the productions of several of his own works in this country.

Of the new singers, Mareno, a Munich soprano, and Bardiero, a soprano from Vienna, are among those engaged.